

UCI Arts

QUARTERLY



Scenic designer, Soo Lee

When Hip-Hop Met Shakespeare

The link between Shakespeare's most famous lovers and the contemporary rumblings of hip-hop may not appear obvious, but Cliff Faulkner easily sees where the two intertwine.

In *Romeo & Juliet*, Faulkner's musically spiced adaptation of Shakespeare's classic that opens at the Claire Trevor Theatre Jan. 30, the veteran scenic designer and instructor in the Drama Department has melded the traditional with the innovative, the old with the now. It's all about youth, he says, and language and rhythm and emotion.

"What's been exciting to discover is how much Shakespeare and hip-hop music have in common," notes Faulkner, who directs the play and created its fresh concept with the help of drama professors Philip Thompson and Dennis Castellano. "Beyond their common interest in

rhythm, they both share a love of language and a brilliance of wit. And, particularly in hip-hop's less commercially sensationalized core, they both cry out against mindless violence in favor of love and respect."

For those purists frowning their brows, Faulkner points out that improvisational hip-hop is only a small part of the music that pops up in *Romeo & Juliet*. There will be fragments of Italian Renaissance court melodies, arias and sacred music in Latin, as well as familiar pop tunes that are still being considered

(Aretha Franklin's *Respect* and Burt Bacharach's *The Look of Love* are among those at the top of the list).

"The range demonstrates the way we're trying to bridge Shakespeare's world with our own," Faulkner explains. "Just as Shakespeare spoke in the vernacular and idiom of his own day, we're mixing in the gestures, visuals and eclectic musical sources of our own times to further the passion and beauty of his gorgeous text."

Faulkner also stresses that he's remained faithful to the Bard. He's had help along the way from Thompson, an assistant professor of drama who teaches voice, speech and acting. As text director, Thompson has watched the progress of *Romeo & Juliet* since auditions in late September, advising the actors how they can embrace the drama's lyricism while keeping with Faulkner's concept. Castellano, the head of the Music Theatre Program, has also provided his support and insights from the beginning as musical director.

As for where hip-hop will be used in the adaptation, Faulkner hopes the audience is ready for a surprise or two. "How much should we tell? Let's just say that those familiar with the play will remember a long soliloquy in which one of Romeo's pals compares the changeable nature of love with the ephemeral quality of dreams," he says. "As he goes on his riff, this friend gets carried away. In Shakespeare's day, that kind of involvement resulted in sonnets, heroic couplets and songs. We get hip-hop!"

Romeo & Juliet

The concept was inspired by Faulkner's desire to challenge students with elements they can relate to and "take advantage of their

Continued Page 3

At the Beall Center

Bedrooms Talk, Cells Divide, Art Emerges



Visit the Beall Center for Art and Technology these days and you may feel right at home. At first glance, the exhibition space has all the trappings of a domestic interior. But go on, move a little closer. The intimate bedroom setting takes on new dimensions as it sparks to life.

Digital images and sounds are imbedded in the room's furnishings, including three talking dresser drawers that reveal a private family conversation.

◀ A.M. Hoch image reflecting her interest in mitosis

By combining traditional and experimental media, New York artist A.M. Hoch creates *Mitosis: Formation of Daughter Cells*. The exhibit is described as "habitable cinema," where bedposts, mirrors and pillows become the "animated" characters offering visual context to the piece. In this new work, which was commissioned by the Beall Center, sensors detect a viewer's movements, triggering recorded exchanges among a father, mother and daughter that expose clan dynamics and the struggle for individuality.

Continued Page 5

Dean's Message and New Faculty	Page 2
In the Spotlight	Page 3
Development Directions	Page 4
A Dance Legend	Page 5
Go! (Winter Calendar).....	Page 6

University of California, Irvine
Claire Trevor School of the Arts
300 Arts
Irvine, CA 92697-2775
18

Non-Profit Org.
U.S. Postage
P A I D
Santa Ana, CA
Permit No. 1106

Dean's Message and New Faculty

From the Dean's Desk

Dear Friends,

Our journey into the future is a shared one, informed by the wisdom of many in both our internal and external community. Talented people working together have infused the

Claire Trevor School of

the Arts with the energy, synergy, and productivity for which it has become known.

We now embark on a journey to bring the school to greater prominence and success. UCI has ambitious plans for the next ten years. Chancellor

Ralph Cicerone has stated his vision for UCI to become one of the top research universities in the Western United States within this time. The Claire Trevor School of the Arts is poised to support this vision by working to elevate its ranking to one of the top three in the West.

Much is already in place. We are fortunate to have a distinguished faculty, a highly talented student body, and a dedicated and specialized staff. As we move into the future, we will strive to achieve an even greater level of academic, artistic and scholarly excellence. At the same time, we plan to further grow and expand the School. To be sure, the current climate of fiscal restraints will challenge us to plan wisely for the best use of resources. We are, however, confident that by working together we will meet our goals.

What is in our near future?

Educating the 21st century arts professional demands that we take a close look at what we do and tailor our programs to the needs of our students. Through curricular review and the addition of new programs, we will continue to be at the forefront of arts education and practice.

UCI Arts needs to become a destination point for this area. We offer an important cultural resource for our community and impress audiences with our exhibitions and performances. We will therefore work to expand our audiences and gain higher visibility for our events and public presentations.

The Arts Plaza, a unique public space designed by celebrated artist Maya Lin, will break ground Summer 2004. This outdoor exhibition and performance space for the arts will become a vital center of artistic innovation and education in Southern California.

The Beall Center for Art and Technology is making great strides while establishing itself as a national leader in the presentation of cutting-edge works at the intersection of the arts and technology. The Beall Center's progress has been greatly aided by generous corporate partnerships and philanthropic support.

Create. Explore. Innovate. These are the three words that best describe what the Claire Trevor School of the Arts does to educate our talented arts students and further the development of the arts through research and creative activity. I hope you will join us as we move toward a very bright future.

Nohema Fernández
Nohema Fernández, Dean



Chancellor Announces Arts Dean

I am pleased to let you know that **Nohema Fernández** has been named dean of the Claire Trevor School of the Arts. She also will hold the Claire Trevor Dean's Endowed Chair.

Dr. Fernández joined UCI in July 2001 as associate dean of the arts and professor of music; she became acting dean in January 2003 and interim dean in July 2003. Her appointment was the result of an internal selection process, during which she was enthusiastically lauded by the campus committee for her record as a performing artist, her consensus-building skills, her deep interest in the welfare of faculty and staff, and her clear vision for the future of the arts at UCI.

Prior to UCI, Nohema served as interim head of the Department of Media Arts and professor in the School of Music and Dance at the University of Arizona, Tucson. From 1981 to 1990, she was a lecturer at UC Santa Cruz. She has an extensive professional history as a concert pianist, including solo and chamber music performances throughout the United States, Latin America and Europe, and has recorded compact discs for Centaur Records, Musical Heritage Society and Protone Records.

Nohema is the recipient of numerous honors and awards, including the Maestro Award, School of Music and Dance, University of Arizona (2000); the Distinction of Honor *La Rosa Blanca* Patronato José Martí, Los Angeles (1996); and the Excellence in Teaching award from University of Arizona's College of Fine Arts (1995).

Ralph J. Cicerone

Ralph J. Cicerone, Chancellor



New Faculty

Loretta Livingston
Assistant Professor of Dance
Choreography, Modern Dance

Loretta Livingston is a contemporary choreographer, performer and director. Since 1984, she has collaborated with dancers, composers, musicians, designers, video and visual artists as director of her performance ensemble, Loretta Livingston & Dancers. In addition to creating projects for her company, she takes choreographic commissions, creating works for dancers as far away as New Zealand and Turkey. For ten years prior to forming her company, she danced with the Bella Lewitzky Dance Company, performing throughout the United States, Canada and Europe.

Livingston has received several awards and honors, including the 2003 Artist Award from the California Dance Educators Association, the 2002 California DanceMaker Grant from the James Irvine Foundation and the 2002 City of Los Angeles' (C.O.L.A.) Individual Artist Fellowship. She was also given the first commission from the Orange County Performing Arts Center in 2000. In addition to her individual awards, her company and artistic collaborators have received Lester Horton Dance Awards in Los Angeles for her projects' performance, choreography, music and design.



LORETTA LIVINGSTON

Faculty

Dance



● **Bob Boross**, assistant professor of dance, was the director of jazz/theatre dance for the Glenda Brown Choreography Project in Austin, TX (Aug 2003). He also debuted the one-act dance work-in-progress, *Empty Sky/The Rising*, on Nov 15 in UCI's Winifred Smith Hall

● **Donald McKayle**, Claire Trevor Professor of Dance, has been selected as the 2004 National Dance Association Heritage Award recipient. The NDA's highest honor will be given to McKayle at the National Convention in New Orleans in April.

Drama

● **Daphne Lei**, assistant professor of drama, has published two articles: *The Production and Consumption of Chinese Theatre in Nineteenth-Century California* in Theatre Research International (Vol 28, No 3, Oct 2003) and *Can You Hear Me? Female Voice and Cantonese Opera in the San Francisco Bay Area* in *The Scholar & Feminist Online* (Barnard Center for Research on Women, <http://www.barnard.edu/sfonline/ps/lei.htm>).

● **Richard Brestoff**, assistant professor of drama, has signed with publisher Smith and Kraus for a new book, *(Dis)Appearing: The Acting* (2004-2005).



Music

● Associate Professor **Christopher Dobrian** (Music), in Korea on a Fulbright Scholar lecturing/research fellowship, premiered his composition *Mannam (Encounter)* for daegeum (Korean flute) and interactive computer system at the Seoul International Computer Music Festival in Nov 2003. He also played his compositions at various universities and the Fulbright Foundation. Dobrian also wrote an article on *Cultural "Content" in Korean Music Made with Computers* for the journal of the *Yonsei Korean Studies Forum*.



● Violinist **Haroutune Bedelian**, associate professor of music, taught and performed at the Fairbanks Summer Festival in Alaska (July 2003). Seven UCI music students also attended the festival.

With his wife **Lorna Griffitt**, a member of UCI's piano faculty, Bedelian participated in the International Music Festival in Rio de Janeiro, Brazil (July-Aug 2003). The couple presented ten chamber music concerts and performed with the Brazil Symphony. During the summer, Griffitt also taught at the Indiana University Summer Piano Academy in Bloomington, Indiana.

Studio Art

● In fall 2003, **Simon Leung**, assistant professor of studio art, premiered the single-channel film version of his opera *Proposal for the Side of the Mountain* at REDCAT, Walt Disney Concert Hall. He also



► From Simon Leung's *Proposal for the Side of the Mountain*

published *Site Specificity en Abyeme, in Surface Tension, Problematics of Site* (2003, Errant Bodies Press) and participated in a conversation with other contributors to the book at the Museum of Contemporary Art, Los Angeles.

● **Bill Tomlinson**, assistant professor in the ACE (Arts Computation Engineering) graduate program, exhibited his interactive installation *AlphaWolf* at UCI's Beall Center for Art and Technology and the Festival International Nouveau Cinema Nouveaux Medias Montreal (Sept-Oct 2003). The *AlphaWolf* project was a collaboration with the other members of the Synthetic Characters Group at the MIT Media Lab, where Tomlinson completed his doctoral work in 2002.



Students and Alumni

● **Alan Mingo**, MFA Acting (1998), is playing Simba in the touring company of *The Lion King* after 2 1/2 years with the production in Los Angeles. Mingo made his Broadway debut playing Tom Collins in the Tony Award-winning musical *Rent*.



● **Matt McNally**, second-year graduate stage manager, was crowned the 2003 National Monopoly Champion in Atlantic City, NJ (Oct 2003). McNally, competing against 48 contestants from across the U.S., collected \$15,140 in prize money and will head for Hong Kong in 2004 to compete in the World Monopoly Championship.

● **Men in Blaque**, UCI's male vocal ensemble, performed at the Festival Mundial de Coros in Puebla, Mexico (July 2003), and has accepted an invitation to represent the United States at the DaeGu International Festival in South Korea in July 2004.



● The **UCI Chamber Singers** represented North America in the Semana Coral Internacional de Alava and the Música Coral Jornadas International, Burgos, Spain (Sept 2003). Thirteen formal concerts and three festival concerts were presented.

When Hip-Hop Met Shakespeare

continued

energy and enthusiasm." He was also moved, even more so in past months because of the tensions in the Middle East and elsewhere, by the drama's theme of transcendent love.

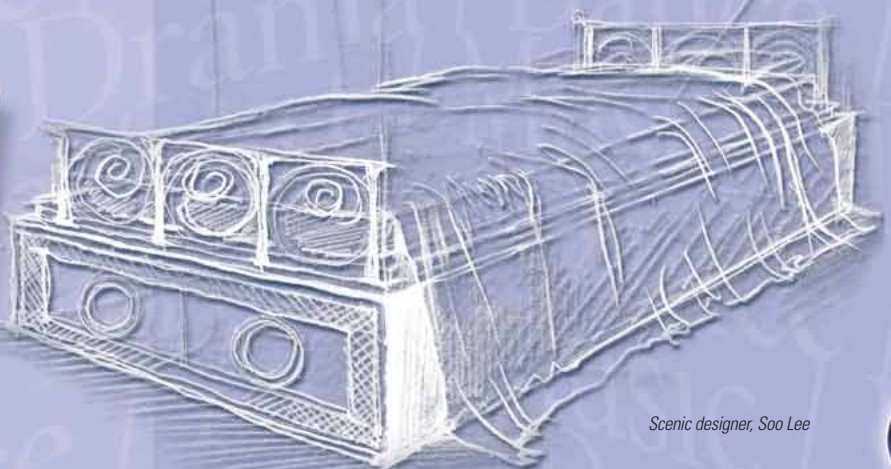
"All the global violence makes me worry that we're teaching our children the wrong way to resolve differences," he says. "We must re-think the ways in which we respond to others, and Shakespeare reminds us of this."

Besides melding the established and the adventurous, *Romeo & Juliet* takes another chance by placing the audience directly on the stage, almost within reach of the actors. This will limit seating to about 150 a night, but Faulkner believes the intimacy of the story and immediacy of the action will make it worthwhile.

Referring to that action, the director notes that the "terrific hand-to-hand and dagger fights" between the characters are vivid and may be a little much for small children. Another caution to parents and others is that Romeo and Juliet (played by students Christopher Trice and Talia Thiesfield) will be briefly nude in one scene.

"The nudity is there simply to support the logic of the moment and the vulnerability of these young characters caught in the web of their parents' irrational fighting," Faulkner says.

(See the calendar, page 6, for ticket information. The show runs Jan. 30-Feb. 7.)



Scenic designer, Soo Lee

Development Directions

Gift Underscores Disneyland's ArtsBridge Support

ArtsBridge America has been honored with its second major Disneyland Resort Community Service Award, the Arts Leadership Award.

The \$12,000 award will be used by ArtsBridge in its efforts to place UCI's gifted arts students in K-12 classrooms where they teach art, dance, music, drama and the digital arts, says Jill Beck, the director of ArtsBridge and the Da Vinci Research Center for Learning Through the Arts.

Jill Bolton, Disneyland Resort's manager of community relations and educational initiatives, says ArtsBridge received the award because of its dedication to introducing young people to the arts and encouraging creativity through instruction and hands-on experience. Many of those students might otherwise not have the chance to explore the many faces of art, she adds.

"ArtsBridge is just the kind of all-encompassing program we look at for these awards," Bolton explains. "The focus is children, education and the arts. It's really a win-win-win situation [and] Disneyland Resort is happy to be a small part of it."

Beck says that the Arts Leadership Award, presented during an on-campus ceremony in late October, shows how generous Disneyland Resort has been to ArtsBridge and the Claire Trevor School of the Arts over the years. Disneyland has consistently encouraged and supported the School and its university-school partnerships.

"Disneyland has been a loyal and important supporter of

ArtsBridge, allowing our programs to continue in urban areas of Orange County where there is the greatest need," Beck says. "We are extremely proud to be affiliated with the name and integrity of Disney, and look forward to fulfilling their trust in the ArtsBridge program."

Bolton points out that the Disneyland Resort has followed ArtsBridge since it began in 1996. Over the years, Disneyland Resort has come to see the program as "a unique model" for what arts education can be.

Walt Disney, the legend behind the Disney realm, founded the Community Service Awards in 1957 to "recognize the importance of valuing selfless works and unparalleled dedication to making a difference in the quality of life in our community," says Music McCall, a spokesperson for Disneyland Resort. The program awarded \$430,000 to 39 local non-profit organizations this year and has given more than \$8 million to thousands of groups since its inception.



▲ Jill Beck, ArtsBridge America Director, and Keith Fowler, Regional Director, accept Disney Resorts' Arts Leadership Award



Medici Circle Helps Artists on Their Path

How does the UCI Claire Trevor School of the Arts educate future artists? As you might imagine, much of that education takes place beyond the classroom.

A student's day is filled with classes, practice, rehearsals and creative work, and often stretches late into the evening. The creativity extends past the school year as well.

Summer is when practicing professionals and master teachers can devote time to the intensive training of young artists. Consequently, there are many summer opportunities for students to engage in special programs throughout the nation and the world. Festivals, summer institutes and internships provide hands-on work with world-class artists and collaboration with top students from around the globe. In addition, opportunities often exist for UCI students to assist arts faculty with their own research and special projects, to travel to scholarly conferences, or to take part in research.

These experiences can often make an artist's career. Students bring their skills to a professional level, gain insight into the subtleties of their profession, and increase chances of employment. Dean Nohema Fernández points out that "special opportunities for professional development are the 'open, sesame' experiences for students. By placing their skills and already acquired insights along those of the best future artists in such festivals and workshops, students can transcend any previously held limitations."

In order to support such important learning opportunities for UCI students, the Claire Trevor School of the Arts has founded a new support group, the Medici Circle.

Named after the famous patrons of the arts who established Florence as the cultural center of Europe during the Renaissance, the Medici Circle provides support for students engaging in professional-level learning opportunities beyond their formal education at UCI. Participation in the Medici Circle is for anyone who becomes a student's patron by donating \$1,500. Your sponsorship will enable one student's special summer project.

Medici Scholars will be selected by faculty in the student's home department – dance, drama, music or studio art – based on the strength of the proposed project and the student's academic and artistic qualifications. Faculty mentors will supervise each project to ensure quality.

As patrons of emerging artists, Medici Circle members will have the opportunity to become acquainted with their student and follow his or her progress. Plans are underway for an annual Medici Circle luncheon, following the completion of the projects, for patrons, Medici Scholars and mentors. We anticipate a lively discussion of the many interesting projects undertaken by UCI Medici Scholars.

The Medici Circle is now open to membership. For further information on how you can join, please contact the Claire Trevor School of the Arts Development Office at (949) 824-8792.



LISA ROETZEL
Director of Development

The Martha Touch Showcased in Dance Visions



▲ Bonnie Oda Homsey as "Martyr" from *Seraphic Dialogue*. Choreography by Martha Graham (1955).
Photo credit: Martha Swope

Every dance is a kind of fever chart, a graph of the heart... The instrument through which the dance speaks is also the instrument through which life is lived... the human body."

— Martha Graham (1894-1991)

Thanks to a prestigious National College Choreography Initiative grant, the Dance Visions 2004 concert (Feb. 26-28) will present the UCI Dance Department's first restaging of a work by Martha Graham, America's modern dance legend. Bonnie Oda Homsey, a Graham specialist, will mount the piece. Homsey is director of the American Repertory Dance Company, a troupe dedicated to the reconstruction and performance of works created by America's modern dance pioneers.

Homsey, a UCI Chancellor's Fellowship recipient and a MFA graduate in dance at UCI, was a principal dancer during the 1970s with the Martha Graham company, where she originated roles and toured internationally. Since 1997, she has taught the Graham Technique for the UCI Dance Department.

"If American modern dance is, arguably, characterized as an act of rebellion against tradition, Martha Graham is recognized as one of the supreme mold-breakers," says Homsey. "She would be the first to say that she was not alone in pioneering the art form known as 'modern dance' in America.

But her innovations birthed a completely new codified dance technique to the idiom of classical ballet. The worldwide impact of the Graham

Technique has continued to penetrate many forms of dance including contemporary ballet and jazz, and remains a standard element of a young dancer's training."

Homsey continues, "Martha Graham began her dance career in Southern California, so it's fitting that her legacy is honored by this NCCI grant. It enables me to restage one of her early all-women dances, *Steps in the Street* [1936]. This opportunity only recently became possible because of a recent court ruling in the fall of 2002 that reversed the suspension of the Martha Graham Center and Graham company activities."

Steps in the Street is part of a larger work, *Chronicle*, set to music by Wallingford Riegger. Homsey notes that the form and content of this early work for 13 women illuminates Graham's groundbreaking embodiment of the independent spirit, the symbolism that carries multiplicity of meaning, and the quest to reveal the complex landscape of the soul.

Several outreach activities are planned to celebrate the concert and heighten knowledge of Graham's 70-year legacy. Homsey will curate *Gestures of Life*, an exhibition of rarely seen photographs of Graham and company by noted dance photographer Barbara Morgan and materials drawn from UCI Special Collections (on display in UCI's Langson Library starting in May 2004).

There will also be a *Dance Visions 2004* pre-concert panel discussion, Feb. 27, 7 pm, *Before the Curtain Rises: Memories about Martha Graham*, with former Graham dancers, and a lecture/demonstration for students at Santa Ana High School. The lecture, which will examine Graham's influence, is made possible through the support of the Orange County Performing Arts Center's Education Department. (*Dance Visions* runs Feb. 26-28. See calendar, page 6, for ticket information.)

Bedrooms Talk, Cells Divide, Art Emerges *continued*

"We commissioned *Mitosis* because A.M. Hoch is an established painter and sculptor who has begun to experiment with technology in a way that we felt had great potential," says Eleanore Stewart, the Beall Center's director. "We anticipate an exceptional experience for the viewer — one that will demonstrate the role of technology in expanding artistic expression."

Mitosis — when the cell's nucleus divides and replicates itself — has been the subject of Hoch's work for many years. The forms and gestures of mitosis appear in her paintings on canvas, as well as on mattresses and other media. Cell division, she explains, provides a vivid metaphor for the elemental drama of merging, separation and transformation.

Hoch's introduction to the concept dates back to an impressionable and often difficult time — junior high school.

"I was just doing my homework and wham! I started seeing the most beautiful truths conveyed in that cellular process — the gestures, the forms are so primal and passionate — for me it was a visualization of love on the deepest level," says Hoch.

Hoch wasn't alone in creating her vision. Writers and actors Wallace Shawn and Deborah Eisenberg developed the *Mitosis* script and lend their narrative talents by performing the family dialogues. Shawn, who may be best known for his roles in the movies *The Princess Bride* and *My Dinner with Andre*, has written several plays, including *Aunt Dan and Lemon* and *The Designated Mourner*. Eisenberg writes an edgy, topical brand of humor that has garnered four O'Henry Awards.

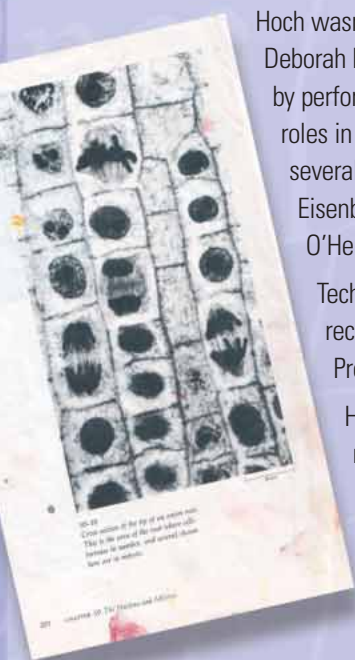
Technical expertise is provided by dotsperinch, the digital media architects recently given a Peabody Award for their work on the Sonic Memorial Project, an online tribute to the World Trade Center.

Hoch and her collaborators have created a "time-less" installation with no obvious beginning or end; the taped loops are continuous. While the script has a dramatic arc, each participant's overall experience will vary depending on where they are in the room. The sequence

and emotional tone of the family's conversations depend on how and when the various hidden sensors are triggered.

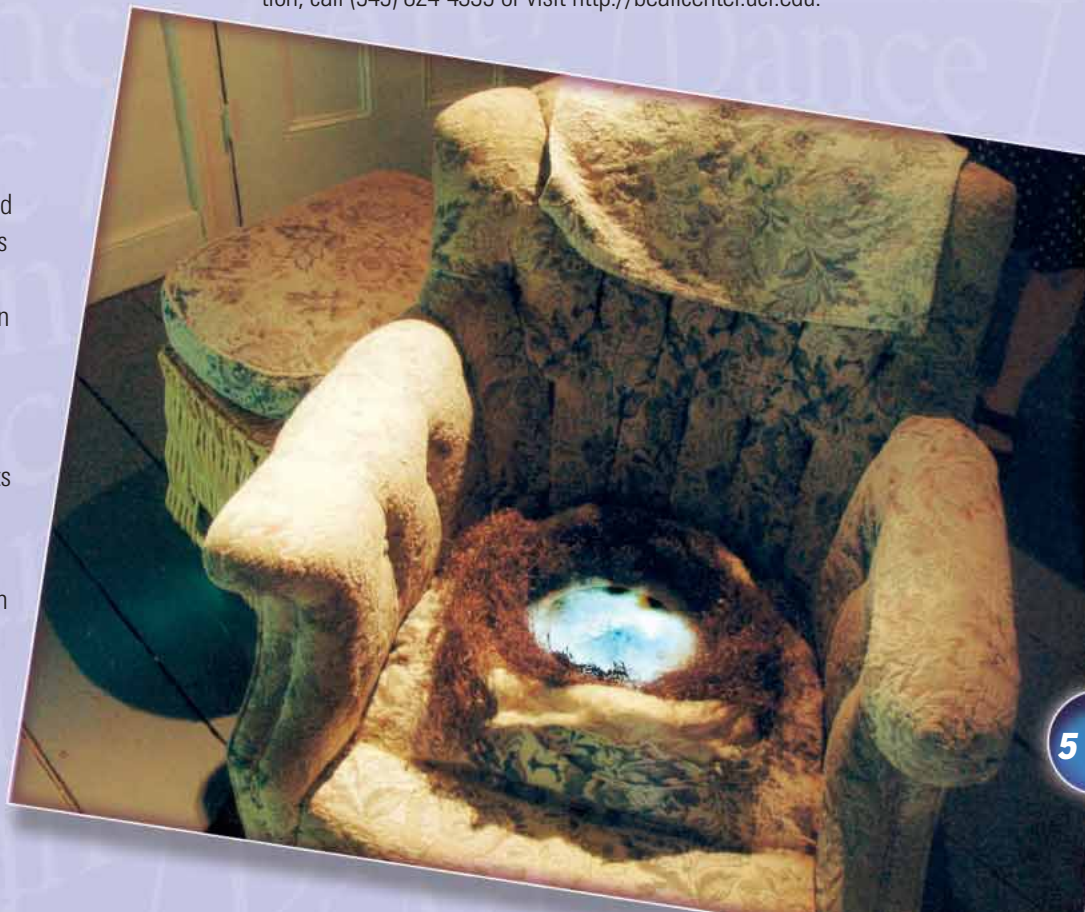
"In this piece — and in my understanding of the world in general — there is no such thing as objectivity," adds Hoch. "There are only a myriad of subjective perspectives. Technologies or media that evoke that mystery — mirrors, paintings, cameras, sensor-triggered audio loops — are infinitely fascinating to me like Narcissus with his reflection. At heart, this installation is a meditation on the nature of subjectivity and how love is basically one's only guide out of the house of mirrors we live in."

Mitosis: Formation of Daughter Cells runs through Feb. 14. Admission is free and open to the public noon to 5 pm, Mon. through Sat., and Fri. until 8 pm. For more information, call (949) 824-4339 or visit <http://beallcenter.uci.edu>.



◀ A.M. Hoch: cells divide

▶ A chair from one of Hoch's earlier installations



January

Beall Center for Art and Technology*

A.M. Hoch:

Mitosis: Formation of Daughter Cells

Jan 6-Feb 14

Opening Reception:
Jan 6, 6-9 pm

Using digital technology, sculpture and painting, New York artist A.M. Hoch creates a habitable cinema, linking images, sound and space to an intimate sense of place. (see story page 1)

University Art Gallery and Room†

Jan 27-Feb 5, Feb 10-19

Undergraduate Selected Exhibition

Drama at UCI Mainstage

Romeo & Juliet

by William Shakespeare
Adapted and directed by
Cliff Faulkner

Phil Thompson, text director
Dennis Castellano, musical director

Fri-Sat, Jan 30-31, 8 pm

Wed-Sat, Feb 4-7, 8 pm

Matinees: Sat, Jan 31 & Sat,
Feb 7, 2 pm

Claire Trevor Theatre Stage
Fri-Sat eve: \$17/15/9

Weeknight & matinee: \$15/14/9
A modern spin on Shakespeare's
classic. Contains brief nudity.
(see story page 1)

February

Drama at UCI Stage 2

Medea

by Euripides

Joshua N Hsu, director

Thur-Sat, Feb 5-7, 8 pm

Matinee: Sat, Feb 7, 2 pm

Winifred Smith

Hall, \$10/9/8

Euripides' powerful
tragedy explores a
woman driven by betrayal to
murder her own children.

UCI Symphony Orchestra

Stephen Tucker, conductor

A Birthday Tribute
to H. Colin Slim

Fri-Sat, Feb 13-14, 8 pm

Claire Trevor Theatre, \$12/10/8

With UCI faculty artist

John Schneiderman, guitar

Valentines Concert
With the Men in Blaque

Joseph Huszti, conductor

Sat, Feb 14, 8 pm

Winifred Smith Hall, \$12/10/8

Bring your favorite Valentine for

an evening of song and laughter.

A reception follows the

performance.

UCI Chamber Series

Chamber Works for Viola,
Clarinet and Piano

Sat, Feb 21, 8 pm

Winifred Smith Hall, \$12/10/8

John Scanlon, viola

Amanda Walker, clarinet

Alan Terricciano, piano

Program includes: Mozart Trio,

Robert Schumann's *Kegelstatt*

and *Marchenerzalungen*.

University Art Gallery
and Room†

Feb 24-Mar 5

First-Year MFA Exhibition

Dance Visions 2004

Thur-Sat, Feb 26-28, 8 pm

Matinees: Sat, Feb 28 &

Sun, Feb 29, 2 pm

Claire Trevor Theatre

Fri & Sat eve: \$18/17/10

Thur & Sat mat: \$15/14/10

Dance Visions 2004 presents
new works and stagings by UCI's
internationally acclaimed artist
faculty. A highlight is the restag-
ing of a work by Martha Graham.
(see story page 5)



▲ An image from Norman Klein's *Mapping the Unfindable*

March

Beall Center for Art and Technology*

Norman Klein:

Mapping the Unfindable

Mar 2-20, Apr 6-24

(closed during Spring Break)

Opening Reception:

Mar 2, 6-9 pm

The Beall presents the first retro-
spective of the diverse works of
Norman Klein, Los Angeles
writer and new media experi-
mentalist. Co-curated by Indi
McCarthy and Celia Pearce.

UCI Concert Choir

Joseph Huszti, conductor

Fri, Mar 5, 8 pm

Winifred Smith Hall

Free, tickets are required.

Opera choruses and scenes.
Features soloists performing the
works of Gilbert and Sullivan.

UCI Chamber Series

Sonatas for Violin
and Piano

Sun, Mar 7, 8 pm

Winifred Smith Hall, \$12/10/8

Haroutune Bedelian, violin

Lorna Griffitt, piano

Works by J.S. Bach, C. Ives,

C. Debussy and J. Brahms

Beall Center for Art and Technology*

Brooke Singer / Beatriz
da Costa / Jamie Schulte:

Swipe

Mar 9, 6-9 pm – performance

Mar 10, noon – workshop and
demonstration

Join us at the *Swipe* bar for a

double shot – a mixed drink and

a hard look at your data-self.

University Arts Gallery
and Room†

Mar 11-Mar 20

Senior Exhibition

Drama at UCI Stage 2

Pedro Gynt

Adapted and directed by
Robert Cohen from Henrik Ibsen's
Peer Gynt

Thur-Sat, Mar 11-13 & 18-20, 8 pm

Matinees: Sat, Mar 13 & 20, 2 pm

Studio Theatre, \$10/9/8

Set in the mountains of

Michoacán, Mexico – and

around the world – Ibsen's

romantic fable is transformed.

Co-conceived by director Robert

Cohen and scenic designer

Douglas-Scott Goheen.

UCI Opera

Robin Buck, director

Fri-Sat, Mar 12-13, 8 pm

Winifred Smith Hall, \$12/10/8

UCI Jazz Orchestra

Charles Owens, conductor

Sat, Mar 13, 8 pm

Claire Trevor Theatre, \$12/10/8

UCI Chamber Winds

Sun, Mar 14, 2 pm

Winifred Smith Hall

Free, tickets are required.

UCI Percussion Ensemble

Theresa Dimond, conductor

Mon, Mar 15, 8 pm

Winifred Smith Hall

Free, tickets are required.

UCI Gospel Choir

Mickeal McCool, conductor

Mon, Mar 15, 8 pm

Claire Trevor Theatre

Free, tickets are required.

UCI Symphony Orchestra
Stephen Tucker, conductor



Brubeck with the
Paratore Brothers

Fri-Sat, Mar 19-20, 8 pm

Irvine Barclay Theatre, \$12/10/8

Fri, Mar 19, 7 pm;

Pre-concert discussion

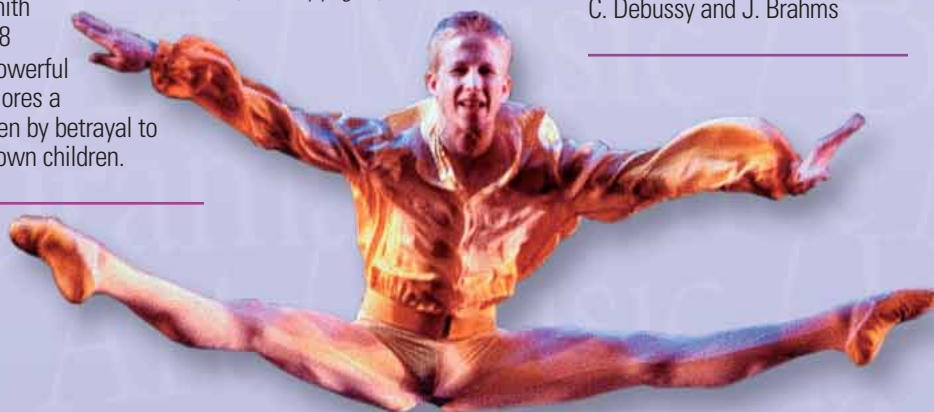
Guest Artists: Internationally
acclaimed duo-pianists Anthony
and Joseph Paratore.

* Beall Center for Art and Technology

Hours: Mon-Sat, noon-5 pm;
Fri, noon-8 pm. Admission is free.
Information: (949) 824-4339

† University Art Gallery
(Bldg 701) Room
(Rm 1200, Bldg 727)

Hours: Tues-Sat, noon to 5 pm
Admission is free.
Information: (949) 824-9854



TICKET PRICE LEGEND

Prices are listed in this order: General audience/UCI faculty, staff, alumni association members, senior citizens/UCI students & children under 18

Need help or want to add your name to our mailing list? Call the UCI Arts Box Office: (949) 824-2787

HOW TO ORDER TICKETS

By PHONE Call (949) UCI-ARTS
(949) 824-2787

Charge it to Visa or MasterCard (\$3 service charge for phone orders). Credit cards accepted during daytime hours only.

By MAIL Send your ticket request and check (payable to UC Regents) to:

UCI Arts Box Office
University of California, Irvine
Irvine, CA 92697-2775

IN PERSON

▶ UCI Arts Box Office, Claire Trevor School of the Arts, 10 am-3 pm weekdays and one hour before the performance (949) 824-2787.

▶ Bren Events Center, 10 am-5 pm weekdays (949) 824-5000 (except for IBT events)

▶ Irvine Barclay Theatre, 10 am-6 pm

Mon.-Sat., noon-4 pm, Sun.

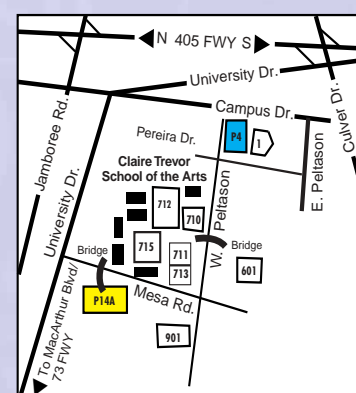
(949) 854-4646 (for IBT events only)

▶ Ticketmaster outlets (714) 740-2000

▶ Tickets are available at the door one hour before the performance, subject to availability.

SORRY NO REFUNDS. Dates, times and program information listed are subject to change, cancellation or substitution without notice. Performances start promptly. Latecomers will be seated at a convenient time in the performance. Individuals with disabilities are invited to call the UCI Arts Box Office for assistance (949) 824-2787.

CONVENIENT PARKING General and handicapped parking are available in structures (P14A) on Mesa Rd. for School of the Arts venues and (P4) for the Irvine Barclay Theatre. Parking is \$5.



**Call UCI Arts Box Office:
(949) 824-2787
www.arts.uci.edu**

- 1 Irvine Barclay Theatre
- 601 Humanities - Little Theatre
- 710 Winifred Smith Hall
- 711 Claire Trevor Theatre
- 712 Beall Center for Art & Technology, University Art Gallery, CyberA Cafe
- 713 Studio Theatre
- 715 UCI Arts Box Office
- 901 Bren Events Center
- P4 IBT Parking Structure
- P14A Mesa Arts Parking Structure

Map is not to scale. Full campus map:
www.uci.edu/campusmap/

UCI Arts
Quarterly

January, 2004, No. 10

Dean:

Nohema Fernández

Marketing:

Wendy Day-Brown

Editor: Mark Chalón Smith

Writer: Scottie Hinkey

Contributing Writers:

Shellie Nazareus,

Mark Chalón Smith

Production Photographer:

Philip Channing

Design: Rob Sexton,

S2 Design